

Mary Rose, Seen At the Empire, Is Disappointment

Barrie's Fancy Seems Often Muddled in His New Play and Ruth Chatterton Is Unsuited to the Title Role

By Heywood Brown

The first performance of Barrie's "Mary Rose" at the Empire last night marked for us the most devastating disappointment which we have ever experienced in the theater. We had been told by those who saw the play in London that we should see Barrie's loftiest flight of fancy, and yet it seemed to us a play by a man constantly ready to meet the objection, "This doesn't make any sense," with the reply, "But, my dear fellow, it's a fantasy."

True, fantasy, we think, is a something which soars above the clouds and out into the ether. "Mary Rose" is hopelessly muddled. Again we were told by those who saw the play in London that we should see Barrie's loftiest flight of fancy, and yet it seemed to us a play by a man constantly ready to meet the objection, "This doesn't make any sense," with the reply, "But, my dear fellow, it's a fantasy."

"Mary Rose" we found the first scene and the final moments of the second act beautiful and profoundly moving. But the very fact that there are such fine flashes of fire only serves to heighten the disappointment of one to whom the rest is ashes.

Mary Rose was taken as a child to a lonely island in the Hebrides. The natives feared the spot and called it "the island which likes to be visited." One day Mary was left alone on the island for a moment and disappeared. A month later she was seen again from the shore and brought back to her home. She remembered nothing. She thought she had been away for a moment. Four or five years after her marriage she comes back to the island with her husband. Just as they are about to depart he turns away for a moment and again Mary Rose has heard the strange call and has disappeared. She comes back twenty-five years later. She comes back a young woman, for she has not changed in all these years and the rest has gone on. Her boy has run away from home and disappeared. There is no happiness but only tragedy in the return.

In the last act the home is deserted and to come an Australian soldier, and Mary comes also the young Mary Rose. Now, we think, she is dead; but the last scene between the boy and his mother, who does not recognize him, was almost meaningless to us. He seemed to be alive, but perhaps they were both ghosts, since both gibbered feebly. In the end Mary Rose hears again the call of the strange voices of the island and goes away to peace in the realm where there is no ache of either time or memory.

The play was enthusiastically received.

Recital for Two Pianos

Miss Pillsbury and Mrs. Rich appear in Aeolian Hall. Miss Agnes Hope Pillsbury and Mrs. Ella Dahl Rich gave a recital for two pianos yesterday afternoon at Aeolian Hall. Miss Pillsbury studied in Boston and in Vienna with Leschetizky, and Mrs. Rich in Berlin, Dresden and also in Vienna with the same teacher. The pianists played with spirit and in such a way as to challenge and hold the attention of the audience, by the ensemble work was rather more imposing than their individual pianistic accomplishments. Their program included a concerto by Handel and pieces by Rameau, Scarlatti, Mendelssohn, Debussy, Arany and other composers.

Regarding such things as life after death we are willing to admit the possibility of many opinions even in one mind, but for the performance of "Mary Rose" and more particularly the performance of Miss Ruth Chatterton, all our notions and impressions are by no means unanimous on the subject. We think it is a very bad performance. Most of all we disliked Miss Chatterton's set determination to help out every whimsical line by reading it whimsically, as if she could not trust the original impetus of the author to make it reach. It is a quaint conceit, not unlike that of the man who said he was sure he could keep the chain because if his jump did not take him far enough he would simply augment his effort with another jump. Some of the worst tricks of Miss Chatterton are not her fault, but are merely a studious obedience to Barrie's express directions.

Barrie has thought of Mary Rose as she first appears as a young girl upon whom there has come through a strange experience a certain retarding touch of frost which has kept her girl as well as woman. Accordingly, he had provided that Mary Rose should make her first entrance on the stage running across the stage and that she should perform several clumsy childish antics during the course of the act. In spite of the fact that Barrie has a certain advantage over us because he may know what he is driving at, we still maintain that all this is ill judged. The complete and supreme parental authority of any artist ends from the moment he stands back and says to the public, "This is it." We now feel a direct license to look and answer, "Oh, is it?"

At any rate, the effect of the music prescribed for Miss Chatterton was not to give the picture of a curiously youthful woman, but of a mature person with an inclination and a determination toward cuteness. For the rest, we can hardly believe that Barrie intended that his heroine should be a person sharp edged in all her emotions. It ought not to be in anybody's intent that Mary Rose should be completely sophisticated and hard and self-conscious. We think that Miss Chatterton is just this. To us there was nothing in her performance which would not have fitted brilliantly into a burlesque high comedy. After watching her Mary Rose we are extremely anxious and hopeful that she will some day have the chance to do Lady Teazle.

Tom Nesbitt is pretty good as the young naval officer who marries Mary Rose, and much better that than as the Australian soldier. Here it might be well to note a quaint and amusing touch of Barrie's. We are asked to be sorry for the tragic fate of the sweet little son of Mary Rose, who grew up to be an Australian. The one altogether excellent performance of the evening was that of Ada King as the old housekeeper. Winifred Fraser was fearfully soft as the mother of Mary Rose, and both the old men were conventionally handled to the last degree. It is only fair to add that here is back work by the author. The quarrel scenes between the old cronies are quite in the spirit and the manner of Samuel Shipman's "Friendly Enemies." Even the old device of showing a quarrel and then having it repeated twenty years later with exactly the same lines being spoken is employed. The setting is poor and may have been done by Raphael Tuck.

Here there should be a pause to permit the statement that even in our violent rage and disappointment over

The Stage Door

David Belasco will present Lionel Atwill in "Deburau," by Sacha Guitry, adapted by Granville Barker, at the Belasco Theater to-night. The curtain will rise promptly at 8:15, and those not in their seats before that time cannot be seated until the opening scenes are over.

Maudie Fulton, author-star of "The Bird" and "The Humming Bird," and Robert Ober, who appears with Fay Bainter in "East is West," were married in Boston yesterday.

Because of the demand for the seats, William Faversham has added a fifth matinee to the list of extra matinees in which he will appear in "The Prince and the Pauper" at the Booth Theater next week. The extra matinee will be on Tuesday, December 28.

Marjorie Gatenon has joined the cast of "The Rose Girl."

The Hippodrome will have a "family" Christmas party at noon on Christmas day, when the stage will be turned over to the children of the 1,240 persons from all departments concerned with the daily performance of "Good Times." Fritz Gunther, assistant caretaker of the theater, will erect the big Christmas tree, which he was commissioned last week to obtain from the Maine woods.

Joseph L. Plunkett, managing director of the Strand Theater, will be host to 4,000 children at a benefit performance at the theater next Wednesday morning. Santa Claus himself will appear as the representative of Mrs. Julian Goodman, who has given candy for the occasion.

The Provincetown Players will present their second bill of the season next Monday evening. It will consist of Eugene O'Neill's two-act play "Diff'rent" and a farce by Lawrence Veill, entitled "What D'you Want?"

John Golden has completed final arrangements with A. H. Woods for the presentation of Grace La Rue and Hale Hamilton in "Me" in the Republic Theater, at the conclusion of the engagement of "Daddy Dumbell." The new play is by Luther Reed and Hale Hamilton.

The juvenile sextet, which is appearing in the revival of "Florodora," will also be entertained for the evening.

Opera Bill Changed

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Castle for Mme. Walska

Yachtsman Husband Prepares Home for Singer Bride

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N. Y. Hippodrome

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AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE & J. J. SHUBERT

SEATS ON SALE TO-DAY
FOR THE FIRST 4 WEEKS
OF THE NEW YEAR'S EVE
PASSING SHOW 1921

WILLIE AND EUGENE HOWARD
MARIE DRESSLER—HARRY WATSON
OPENING WED. NIGHT, DEC. 29
WINTER GARDEN

CENTURY THEATRE, 11th St. Matinee 2:30
LAST FIRST WEEK
F. Ray Comstock and Morris Grant Present
SUCCESS EVER KNOWN
IN THE WORLD
CENTURY PROMENADE ABOVE CENTURY THEATRE
CENTURY MIDNIGHT REVUE
Times at 10:30 for Dining and Dancing

CENTRAL THEATRE, 11th St. Matinee 2:30
F. Ray Comstock and Morris Grant Present
SUCCESS EVER KNOWN
IN THE WORLD
CENTURY PROMENADE ABOVE CENTURY THEATRE
CENTURY MIDNIGHT REVUE
Times at 10:30 for Dining and Dancing

PLAYHOUSE, 45th St. Matinee 2:30
"Thy Name Is Woman"
MATINEE EVERY DAY
NEXT WEEK
POPULAR PRICES (EXCEPT SAT.)
Wm. A. 48TH ST. Times at 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00, 6:15, 6:30, 6:45, 7:00, 7:15, 7:30, 7:45, 8:00, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00, 6:15, 6:30, 6:45, 7:00, 7:15, 7:30, 7:45, 8:00, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00, 6:15, 6:30, 6:45, 7:00, 7:15, 7:30, 7:45, 8:00, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 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